

BUSMEA BUZZ



(Top Row, L-R) Megan Pokrant, Erin Dodds, Emma Gordon, Sarra Bittner, Kelsey Brown,
 (Bottom Row, L-R) Madeline Lowe, Emily Turcott, Janet Ranking, Lisa Van Mackelbergh, Claire Powell, Matt Mays.

Greetings fellow Music Educators!

I hope you all had a fantastic, relaxing summer. But with the leaves starting to fall, reality hits. We are not that far into the semester thus far, but boy does it feel like years have passed already! With new classes in full swing and student teaching placements approaching, BUSMEA has been in full swing, and we hope you can join us for more great sessions throughout the year.

There are many fantastic upcoming events that I urge all members (and non-members!) to attend. Fast Approaching on October 19 is the Manitoba Music Educators' Association's **Tempo Conference** in Winnipeg at Mennonite Brethren Collegiate Institute (MBCI). Look for an article by Erin

Dodds in this issue of the BUZZ highlighting some sessions you may want to consider attending!

BUSMEA is happy to once again present the **Da Capo Conference** on January 19, 2013 in the QEII Music Building here in the School of Music at Brandon University. *Da Capo* is an annual event for BUSMEA, and one that we look forward to very much every single year. This will be the 7th annual *Da Capo* Conference. It is an excellent professional development day, having presentations on Repertoire Selection, Music Boosters, and a Mock Interview session in addition to many other fantastic presentations in the instrumental, choral, and elementary focuses. I urge you to plan on attending!

Throughout the school year BUSMEA hosts a number of stand-alone sessions. Graydon Cramer and Janine Waines (Instrumental Music Specialists from Brandon School Division) discussed elements of a successful clinic delivery on September 29. If you were unable to attend, their handout is included on page ** in this issue of the BUZZ! BUSMEA will be holding a Halloween Bake Sale on Thursday, October 25. If you are interested in baking something to donate, let us know at busmea@brandonu.ca. Take a look at our Upcoming Events and Fundraisers on page 15 to see some more exciting things BUSMEA has planned this year.

In this issue of the BUZZ, you will also find accounts of what it is like to student teach in Thailand, the big move to different locations when taking a job, and an interview with the new trumpet professor, Dr. Edward Bach, a synopsis of the Orff certification held in Winnipeg this past summer, and an introduction of your new BUSMEA council.

BUSMEA would always love to hear from you with feedback on events, as well as ideas for future clinics. If you would like to volunteer some

time with BUSMEA, if you would like to write for the BUZZ, or if you have a general comment, feel free to email us at busmea@brandonu.ca. Make sure you follow us on *Facebook* and *Twitter* for up-to-date posts and news!

On behalf of BUSMEA, I would like to wish everyone a happy, healthy, and productive year with all of your endeavors. Here's to another excellent year of learning and teachable moments.

Sincerely,

Claire Powell



BUSMEA President

Introducing BUSMEA Council 2012/2013!



President

Claire Powell is a fifth-year music education student in the instrumental stream. Her primary instrument is trumpet, and she is originally from Toronto, Ontario. This is Claire's third year on the BUSMEA council. Claire is looking forward to her last year of the Music Education program, and wishes everyone the best of luck with their endeavours this year!

Vice-President

Erin Dodds is a fourth-year instrumental education student majoring in piano and minoring in flute. This is Erin's second year on BUSMEA council and she is excited for another great year of learning and meeting new people. She is also looking forward to Da Capo and all other professional development opportunities BUSMEA has planned. She hopes to see many of you there and that you have a great school year!



Secretary/Treasurer

Kelsey Brown is a fourth year Music Education major with a focus on instrumental. She hopes to gain experience in jazz and choral education before finishing her degree. Her second teachable is English. Her aim is to teach at a high school level. She hopes to teach overseas someday.

Corresponding Officer

Emma Gordon is in her fifth year of Music Education. She is in the instrumental stream and remains active in the choral stream. Emma is a piano major, and has previously played oboe in the BU Symphonic Band and sang alto in the BU Chorale. She is looking forward to answering many emails as she returns for her third and final year on the BUSMEA council!



Fundraising Chair

Janet Rankin is a 5th year music education student in the elementary stream and is a vocal major. This is Janet's 3rd year on BUSMEA council and she is looking forward to the upcoming year and graduation.

Events Coordinator

Lisa Van Mackelbergh is a fourth-year Music Education student. She is a voice major studying the choral stream. Lisa is very excited for her second year on the BUSMEA council. She is wishing everyone a fantastic 2012-2013 school year!



Media Relations Officer

Madeline Lowe is a third year music student in her first year of Music Ed in the instrumental stream. Her primary instrument is the saxophone and she is a member of the Brandon University Symphonic Band and Gigantic Band. She is originally from Winnipeg, MB. This is her first year on BUSMEA Council and is excited to be starting her education journey!

Media Relations Officer

Megan Pokrant is a 3rd year Music Education student. This is her first year on council and she is thrilled about the experience ahead of her. Megan spends most of her time playing the trumpet and doing math homework. She enjoys reading and hanging out with family and friends. After graduation Megan plans to take her degree around the world. She is very excited about the future, this year included!



Media Relations Officer

Matthew May is a fourth year music performance major who is very interested in music education and is starting his first year on the BUSMEA council. While planning on pursuing architecture after his degree, he intends to incorporate everything he learns from BUSMEA into his career and is very excited to be a part of such a motivated team!

Student Representative

Sara Bittner is entering her fourth-year of Music Education in the instrumental stream. Her primary instrument is flute. This is Sara's first year on BUSMEA council and she is very excited to take part in the planning and running of professional development events throughout the year. She hopes everyone has a great year full of new growth and discoveries!



Student Representative

Emily Turcott is a third-year Music Education student in the choral stream and is originally from Dryden, Ontario. Her applied concentration is voice and her second teachable is English. This is Emily's first year on BUSMEA council and she is so excited to work with everyone!

Tempo Session Suggestions

By Erin Dodds

Manitoba Music Educators' Association Conference 2012

Friday, October 19th, 2012 8:30am – 3:50pm

Mennonite Brethren Collegiate Institute, 180 Riverton Avenue

Tempo is a great opportunity to expand our growing knowledge in the field of music education. Even as students, there are sessions that will interest everyone in each time slot. For a complete listing of the sessions and their descriptions, please visit:

http://mymmea.ca/Resources/MMEA_SAGE2012.pdf

Session 1 (8:30am – 9:20am)

- “Ears/Technique/Theory/Improvisation” with Gordon Foote
- “Successful Warm-up Strategies” with Alan D. LaFave
- “Inspired Teaching: Something Old, Something New, Something Borrowed, Something Blue!” with Dr. Peter Loel Boonschaft

Session 2 (9:50am - 10:40am)

- “The Numbers Game: Strategies for Developing and Maintaining a Thriving Band Program” with Cheryl Ferguson
- “Circle-Singing and Vocal Improvisation” with Jeremy Fox
- “Early Years (Gr. 1–6): Surviving Your First Year with the Provincial Report Cards” with Eric Marshall

Keynote Address

- “Even A Fool Knows You Can't Touch the Stars” with Dr. Peter Loel Boonschaft
- All tempo attendees will gather to hear Dr. Peter Loel Boonschaft's address. His biography and keynote address summary are also included in this edition of the BUZZ.

Session 3 (1:40pm - 2:30pm)

- “Start me Up!” with James Hickerson
- “How to Best Convey Podium Personality” with Alan D. LaFave
- “Ready...Set...MOVE!” with Michelle Mielniczek-Loboz

Session 4 (3:00pm – 3:50pm)

- “Connecting the Dots!” with Gordon Foote
- “Singing Games for Young Children” with Liz Kristjanson
- “Fear Factor: The Essential Information for New Teachers” with Rob Chrol and Alena Arnason

Keynote Address Summary

“Even A Fool Knows You Can't Touch the Stars” with Dr. Peter Loel Boonschaft

A poignant and uplifting description of what is at the heart of being a music teacher: the essence of what we do and why we do it.

Dr. Peter Loel Boonshaft - Keynote Speaker.

Called "one of the most exciting and exhilarating voices in music education today", Peter Loel Boonshaft has been invited to speak/conduct around the world. He is the author of the critically acclaimed books *Teaching Music with Passion*, *Teaching Music with Purpose* and *Teaching Music with Promise*. Boonshaft is currently on the faculty of Hofstra University in Hempstead, NY, where he is Professor of Music and Director of the Graduate Conducting Program. His honors include being selected three times as a National Endowment for the Arts "Artist in Residence," three times awarded Honorary Life Membership in the Tri-M Music Honor Society, and being selected for the Center for Scholarly Research and Academic Excellence at Hofstra University.



Building Bridges

8 weeks in Bangkok

Submitted by Andrew Coombs

In April 2013 I travelled to Bangkok, Thailand to complete my third student teaching placement. Twelve students from Brandon University participated in this overseas placement, but I was the only music student. We were placed at Lertlah, a private school that has three large campuses across Bangkok. I taught at the largest one, Campus #3, with three other Brandon University students.

Needless to say, when we first arrived it was very overwhelming. When we stepped out of the airport at midnight a wall of

incredible heat and humidity hit us. While in Thailand I experienced what I will remember as the "hottest day of my life." Of the four BU students on campus, three struggled to find places to eat the first few days, and were very hungry when we met BU students from the other campuses that weekend. We did eventually find a street vendor we liked, whom

we affectionately called the "7/11 guy" because his street stall was located in the parking lot of a 7/11. Finally, since our school and apartment were not located in a tourist area of Bangkok, other than at school, none of the Thai people spoke English. Each time we tried to catch a cab it was quite a task to try and



Lertlah School

explain where we wanted to go (once we did explain taxi drivers would often say no and drive away). We

began to question what we had gotten ourselves into, but by the end I think we would all say it was a worthwhile endeavor.

Now what you have all been waiting for...my teaching experience in Thailand! I was placed with a Grade 3 cooperating teacher. At Lertlah schools the students spend 50% of the time learning in English and 50% of the time learning in Thai. The subjects taught in English in the regular classroom are English Language Arts, math, and science. The students also have gym and computers in English. My cooperating teacher was the homeroom teacher for two grade 3 classes, which amounted to teaching between four and six periods a day.

Another point I must explain before going on is that in Lertlah schools, the children are streamed starting in Kindergarten. This means that all the highest-achieving students are in one class, and the lowest-achieving children, some who have behavior problems, are in another class. In the case of the Grade 3's this year at Lertlah they were split up into 5 classes based on this system. The two classes that I taught were consider the top two achieving classes in Grade 3.

I am sure that it is apparent to everyone reading this article that there are a few issues that arise with this method of separating the students. Since I taught the high-achieving classes, I will begin with them. The students in the uppermost class began to develop a bit of an superior attitude, so that when I moved away from reviewing last year's concepts and began teaching new concepts, the students did not listen; they believed it was too easy for them. Another issue with the top-achieving classes is that they have become incredibly competitive. (Thai culture is very competitive, but it was on another level with these top classes).

Some of the other BU students will be able to speak better about the low-achieving classes, but I am sure that you can imagine many of the problems

they might encounter. Adding to the issues was the fact that it is an English as an Additional Language school. If the students were in mixed classes, students who spoke better English could translate for their peers, improving their quality of learning.

When we arrived in Bangkok it was right at the beginning of their school year. We had a week and a half in our schools before students arrived. This timeline had both pros and cons., We saw a start-up of the school year, were able to plan our units right from the start, and assisted with the establishment of classroom routines. One of the cons was that we had no observation time before we did our planning, and it was my first time teaching elementary... Oh, and the students' native language was Thai!!!! My first

lesson with the students was also my first evaluation by our faculty supervisor, Chris Brown. (Fortunately he was very understanding of our situation, and not intimidating at all).

Reading this article up to this point it might

sound like I had a terrible experience, but in reality it was quite the opposite. Teaching in Bangkok was an incredible learning experience that I couldn't have had any place else.

One challenge I faced in the classroom, which I learned greatly from, was the difference between the Thai and Canadian teaching styles. In Thai classes the students tend to sit in their desks and copy notes off the board. When my cooperating teacher or I had a lesson which included group activities or a game, the children's excitement was unbelievable (adding to this was the fact that the students only had gym once a week and no recess!). While it was rewarding to see the students so engaged, at some points the students were so overwhelmed with excitement it became impossible to regain their focus. I learned to intersperse games and group activities with quiet independent work, when the students needed time to cool down.

“Teaching in Bangkok was an incredible learning experience I couldn't have had any place else.”

During this student teaching placement I also learned to be very clear and concise with my directions and instructions to the students. Even in the high- achieving classes there was still a huge discrepancy between the levels of English. I learned to explain things many different ways as simply as possible. Rather than giving long explanations to the class, I was more successful giving the students a task with minimal instructions and circulating the room to provide clarification. While these skills became essential to teaching in Thailand, they are very useful in Canada as well.

Another new experience for me (which may be just because I was teaching elementary, and not because I was in Thailand) was the unconditional love that my students showed me. If I disciplined the class in the morning, that afternoon students would run up to me in the hall exclaiming, “Mr. Andrew, Mr. Andrew look at this!!!”, with seemingly no grudge

whatsoever from what I had said to the class that morning. On our last day at the school, the students all brought gifts and cards, and were genuinely upset to see us go. One of the other BU students had a student that had never spoken to her before who came up to her crying and wanted a hug because she was leaving.

Aside from the teaching placement, I also had the opportunity to travel to many different parts of Thailand. Thailand is an incredibly beautiful country that includes gorgeous islands, adventure-filled rain forests and the massive city of Bangkok! I would highly recommend traveling to Thailand if you ever have the opportunity.

If anyone is thinking about taking part in the Thailand teaching placement, please do not hesitate to contact me andrew_coombs@hotmail.com, I would be happy to share my experiences with you.

SPECIAL FEATURE

You Never Know Where Life Will Take You!

Submitted by Carly Swain

In June 2012, I accepted a job offer for a high school band position at J.A. Williams School (JAWS) in Lac La Biche, Alberta, a small town about 216 kilometres northeast of Edmonton. My official teaching position at JAWS is Instrumental Music, Musical Theatre/Drama and Grade 10 Knowledge & Employability, a branch of special education that focuses on preparing students for the work force. The band program I have is small, but with time and patience it will grow to meet its fullest potential. When I accepted my job I was very excited and honoured to have the privilege to teach, but I knew that I would be facing many challenges. I knew that it would be unusual to teach in a different province, use a different curriculum and establish myself far away from the contacts and supports that I have in Manitoba. What outweighed all of these challenges was the excitement of being able to pursue my passion and dream of teaching music.

Before I left Brandon at the end of July, I did my best to organize my moving and living arrangements, as well as my certification for the province of Alberta. I wanted these details to be sorted out before I arrived so that I could begin teaching preparations as soon as I could get into the school. As my moving date approached, I tried to see as many of my friends and family as I could.

I was very fortunate to have my mother join me on my road trip to Lac La Biche. If I could recommend one thing for moving long distances, it would be to bring someone along with you whose

company you enjoy, because it helps to make the journey more enjoyable and allows you to share the experience. Plus, they can help you unpack!

Once I arrived in Lac La Biche in August I made it a priority to get into the school so that I could assess what resources I had available for music. Knowing what instruments, methods, music and other resources I had available helped me to determine not only what my students would have, but also what resources I would require to help my students reach their fullest potential. I spent a lot of time organizing the music storage rooms and determining what instruments (woodwind, brass and percussion) the program would need.

It is hard to believe that I have been teaching for a month already. There have been good days (and some not so good days), but the one thing I remind myself is that every day provides another opportunity for me to learn. For example, I indicated that I teach a variety of subjects. These courses allow me to gain a well rounded experience in the field of teaching, but the challenge associated with teaching these different subjects is challenging my time and energy. In a perfect world I would share my time equally between all of my



Winston Churchill Park Lac la Biche Alberta

classes. However, I find myself spending more time on my non-music subjects because I am not as confident in my abilities to teach these courses. One solution I am putting into practice is to simply give things time. I tell my students everyday to do their best; all good things take time.

I love my job. Teaching in a small, rural town in central Alberta is not exactly where I saw myself teaching when I began my journey to become an educator. This is an experience that I will never forget, and I look forward to improving my abilities as a teacher so that I can continue to provide my students with my best work.

To those of you who are preparing to begin the job search quest, I highly recommend that you create bookmarks for all of the school divisions where you are interested in applying and even those that you are considering. If you are thinking about moving out of province, a couple of sites that I used were <http://jobsearch.educationcanada.com/>, and www.applytoeducation.com. I recommend checking these sites regularly - at least once a week - to see what opportunities are available. If you have any questions or comments, please feel free to email me at casaswain@gmail.com.

Welcome, Bach!

Submitted by Taryn Jackson

A new school year brings many fresh faces into the Brandon University School of Music. One new, but to some familiar, face is that of Dr. Edward Bach, an alumnus of Brandon University who returns as the new associate professor of trumpet. Previously, he was an associate professor at the University of North Carolina in Greensboro with an active performance schedule as a soloist and with his brass quintet, Market Street Brass. I met with him to ask some questions about his education, career, and plans in Brandon.

**W e l c o m e
b a c k t o
B r a n d o n
U n i v e r s i t y !
C a n y o u t e l l
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**u n d e r g r a d u a t e d e g r e e a n d y o u r
e x p e r i e n c e h e r e a s a s t u d e n t ?**

I came here specifically for Alan Ehnes. I had taken lessons with him and participated in the honour band they had here. After a lesson, I realized “This guy is really good and really knows his stuff and can teach.” The music department was in the old building when I was here, and large ensembles rehearsed in the foyer. In dead of February, if someone opened the door, the wind would whip up or the cold air would come into the room.



Market Street Brass

The program was really intimate, and you felt like you knew the professors. Even my short-term experience here reflects that Brandon has maintained that tightness. The one-on-one time is really valuable to students and is an advantage of being a small school. I like it as much right now as I did as a student, and when I was a sabbatical replacement in 1990.

Where else did you study? I studied at the University of British Columbia and did my masters and doctoral degrees there with Martin Berinbaum.

I received the only doctoral degree from a Canadian University in trumpet.

Why did you pursue trumpet playing as a career? My father wanted a family band, which my brothers, my father and I did. We played hundreds of gigs, in Manitoba, sometimes in Saskatchewan, and on the River Rouge, a lounge ship.

What challenges did you face choosing this

career? I think the challenge we all face is to create opportunities for ourselves. You have to find what you are selling and be a better than good salesman. The challenge is to create a market.

My greatest challenge now is coming back from three unexpected surgeries. The frustrating thing is it's almost like someone who could run and an injury forces them to only walk again. You have to be willing to go back to that stage and retrain all the muscles.

What is your pedagogical approach with students?

To make sure they play effortlessly, and to give them all the time necessary to make them get it. The reason I spend time with the students working on technique is because students are not able to speak music through their instrument if it's not effortless. It's like trying to build a house with paper clips. The foundation of a building is most important. It's not fun to listen to drills as a teacher, but it's fun to hear results. It makes it worthwhile to listen to drills a thousand times. The drill of music school makes people ask "will it get easier?" The answer is yes, if we are always performing/practicing/playing, but the work is never completely done. If you want to be creative, it's never over; similar to visual artists, you are always striving to create or do something artistic. You keep learning, even after your doctorate, and I continue to learn more from students than they think.

What are your suggestions for young music educators who have beginners on brass?

That the first few days that a kid plays, let them play on the mouthpiece, nursery rhymes or little tunes. If you are deciding who will play the trumpet, and who won't, if the kid gets a G on the staff on the trumpet when they first pick it up, that's their instrument. If they get a low C, it's not for them. Odds favor the kid with the G.

Students have to know how to breathe and blow. If they learn to breathe into the mouthpiece right they learn the rest of the instrument is simply an amplifier, eliminating a tendency to over-blow. There is a balance between tightness of the lips and the air that is put through the trumpet.



Edward Bach

What should people know now that you're back in Brandon?

I want to maintain the standard in the brass area that I was brought up on when I was here. This is where I learned it. I hope students carry that same feeling towards Brandon University when they graduate. I don't care how students come into university, but I care how they come out. I want students to feel good about themselves, to feel fulfilled, and ready to get to the next level. All my successful students had issues with their playing at one time or another. Students who will be successful are those who want it and are willing to work for it. The best musician I've ever heard is

James Ehnes, but he worked hard for it. I witnessed it. Successful musicians are that way because they don't take it for granted.

In the coming year we can look forward to having Dr. Bach as a featured soloist on the Symphonic Band tour, directing Brass Ensemble, instructing Brass Techniques classes, and teaching trumpet lessons.

A Clinic on Clinics
Janine Waines and Graydon Cramer
Saturday, September 29th, 2012

Before we begin, take a moment to think about ...

- Your favourite teacher
- The most boring class you've sat in
- The most important thing you've learned in school
- What inspires you to be a better musician
- What you hated most about learning to play an instrument
- What your biggest challenge was (or still is) in music

Now think about some potential characteristics of a 13 year old ...

- I LOVE what I can do well. I HATE everything I can't do well.
- I care A LOT about what the people sitting next to me think.
- Please, please, PLEASE do not embarrass me
- I love Justin Bieber ... deal with it
- I want to be challenged and given special attention, even though I won't tell you that
- I have potential WAY beyond what I think I do and what you think I do
- People that treat me with kindness, respect, trust, and enthusiasm have the ability to be life changing for me
- I may or may not have ate breakfast this morning

- My parents may or may not have had a big fight last night
- My older brother may have just been sent to jail last night
- I one day may be a professional musician, a parent of a musician, a lawyer ... who happens to still LOVE music, or just feel comfortable singing the national anthem at a hockey game. (These are ALL equally valuable and all what we teach for/towards)

... Some things you may want to consider about who you will be teaching before you walk into the room.

When you are hired to do a clinic, remember that you are being paid to do a job. This job could be a valuable networking experience as the person or people who hired you may be giving you a reference, hiring you for a job or could be your co-operating teacher some day. You always want to put your best foot forward. To do that, you need to ...

I. Be professional

- Be discreet about ... Who you talk to? Who you talk about? How you talk about them? (Confidentiality)
 - Avoid talking badly about the students or teacher no matter what your experience was like
- Dress
 - I always think twice about wearing jeans (it may be fine, but think about it, and when in doubt dress nicer)
 - Keep in mind you will be standing, kneeling, stretching, bending , etc. in front of a class of hormonal teenagers.
- BE ON TIME – On time is early

- What do you want the students to say about you? Teachers WILL ask
 - What do you want the teacher to say about you?
 - Follow the teacher's itinerary/ timelines precisely
 - Get set up in your space early so you can start on time
 - DO NOT dismiss students early
2. Be over prepared
- Bring any resources, books, etc. you might have. You never know when they'll come in handy
 - Have material ready to perform for the kids if appropriate/asked
 - Is your instrument in good working order? Yes seriously ... we've seen it
 - Bring a metronome, tuner, practice pad, repair tools, etc. just in case
3. Investigate and consider the purpose of the clinic. Is it ...
- For students to learn parts?
 - A master class?
 - Fundamentals based? Skill development?
 - Inspirational?
 - To focus on strong students? Weak? Middle?
 - To prepare for a performance or audition?
 - For enrichment?
 - Just for fun?
 - Combination? How much of each?
4. Speak to director before hand
- What would you like me to do?
 - How much time would you like me spend on...?
 - Should I focus on certain concepts?
 - When is the performance? Is there one?
5. Understand that the students are not your lab rats
- Doing a clinic can be a valuable learning experience for you, however you shouldn't treat the clinic as just a chance to practice your teaching techniques or to experiment at the students' expense
 - Use methods that are relevant to the purpose of the clinic
6. Think like a teacher first, performer second
- It doesn't matter how well you play your instrument if you can't teach it
 - Not all students are destined to become professional performers someday
 - Avoid showing off for the sake of showing off
 - What's most important in a clinic is the quality of the student(s) learning experience
7. Know that management and keeping the students engaged is your job too
- Lots of time spent actually playing (play more talk less)
 - i. When you don't know what to do . . . have them play again ... or MODEL
 - Use lots of metaphors that are relative, engaging, and descriptive

- Be noticeably excited about what you are teaching them
- Management is your job; however ... we feel that discipline isn't. If you have a kid who's ruining it for everyone else or acting inappropriately, try to draw attention away from that student and let the supervising teacher know so they can deal with it.
- Made students bored
- Talked about/spent time on concepts that were WAY above the students' heads
- Spent too much time on self-promotion (I teach lessons, take lesson from me, look how awesome I am!)

8. Take a few minutes at the end of the clinic to ask students

- What did you learn?
- What are you going to work on?
- How are you going to work on it?
- What is one thing you will remember from today's clinic?
- This will reinforce student learning and help assess whether or not your teaching has been effective

9. Touch base with the supervising teacher(s) before leaving. Be prepared to report on ...

- What was covered, not covered, or only touched on
- What students excelled and how
- What student had difficulties and how
- Specific recommendations for any students

In our experience the worst clinicians we have seen ...

- Spent half the clinic talking

In our experience the Best clinicians we have seen ...

- Repeated material until it was actually learned (Will they do it right in their rehearsal that afternoon?)
- Focused their instruction (Better to REALLY teach something than SORT OF teach many things)
- Made teachers out of the stronger students to maximize what was accomplished (Ex. Can you double check Johnny's fingerings while I work with Suzy?)
- Were creative and exciting

Making music should be fun. Self reflect after each clinic to figure out how YOU could have done things differently to make it better for the students. Ask yourself what you liked, what you didn't like and what you learned.

If you have any further questions, please don't hesitate to ask ...

Graydon and Janine

cramer.graydon@brandonsd.mb.ca
waines.janine@brandonsd.mb.ca

*** Graydon Cramer and Janine Waines are middle school band directors in the Brandon School Division. They teach students from the West and East sides of Brandon respectively. These are the notes from their encore presentation of the Clinic on Clinics presented by BUSMEA, and we would like to thank them for allowing us to publish their handout.**

My Eye-Opening Orff Experience

Submitted By Devon Mechler

This summer I had the wonderful opportunity of being able to take the Level One Orff Certification course at the University of Manitoba. I completed my level one, but there are two more levels to complete before I am fully certified in Orff. This year, the course ran for the first two weeks of July and was from 8:30 - 4:30 every day. It was a busy schedule, but a lot of fun!

During this course I learned that the Orff Approach was created by Carl Orff in the 1920's. It is a child-centered approach to teaching music that is designed to match the way children like to play. The level one course focuses on teaching students through the use of the pentatonic scale, the soprano recorder, basic movement, and singing.

Every day I attended six classes including Seminar, Basic Orff, Aural Musicianship, Choral Technique, Movement, and Recorder. We began every day at 8:30 am with a seminar for everyone taking Orff, regardless of their level of registration. The seminar was usually led by a guest lecturer or one of the professors. It was always hands-on and very interactive. We would play games, sing songs, and play Orff instruments. These seminars were a great chance to meet and interact with students from the different levels.

At 9:00 am we would receive instruction while grouped into our different levels. At this time, I took a class called Basic Orff taught by Joan Linklater. During Basic Orff we learned about the history of Orff *Schulwerk*, the philosophies of the Orff Approach, Orff's sequence for teaching, and ideas for lesson plans. This class focused on participation, and we spent little time sitting at our desks. We tried out sample lesson plans and ideas and spent a lot of time doing activities that our students would experience in the classroom. My favourite part of this class was learning all the little songs elementary students enjoy singing; I found myself singing them around the house for weeks after Orff. I drove my family crazy! I'm sure they never want to hear *Here Comes a BlueBird* or *Mockingbird* ever again.

After Basic Orff we attended an aural skills class called Aural Musicianship. This class was comparable to the Aural Skill classes we take here at

Brandon University. This class was also led by Joan Linklater. In Aural Musicianship, we utilized solfège and completed dictation tests every day.

My afternoons began with Choral Techniques, taught by Carolyn Boyes. In this class we practiced singing, conducted, and learned techniques for helping young singers develop their voices to their fullest potential. We did a lot of vocal improvisations with the pentatonic scale, using solfège.

Next, I had a movement class taught by Dianne Sjöberg. In this class we learned how to incorporate different types of movement into the music classroom. We added movement to poetry and songs. If you want to be entertained, try to imagine a room full of teachers and university students leaping wildly around the room or crawling around the floor to the beat of a drum. We often used hand drums to represent different types of movements.

My last formal class of the day was spent on recorder. This class, taught by Jewel Casselman, focused on techniques and ideas for teaching the recorder to elementary students. We played a lot of different songs that educators could use with their own students, and we did a lot of improvisation using pentatonic scales.

Overall, completing my Level One Orff Certification was one of the greatest experiences of my life. Even though I am a student in the instrumental music stream, I have always been curious about and interested in teaching elementary general music. This course has definitely given me a new found courage and confidence to teach elementary music. All of the instructors were amazing, and it was clear from the beginning how much they all loved music and music education. Throughout the program, I was fortunate to meet music educators and students from across Manitoba and Canada. It was great to hear what other teachers were doing in their classrooms and to get ideas for my own future teaching. Orff Certification will be offered in Winnipeg from July 2-13 2013. For additional information check out the website at <http://umanitoba.ca/faculties/music/prospective/summer/Orff.htm>. If anyone else out there is like me and has a strong interest in teaching elementary music, I would definitely recommend taking this course!

UPCOMING EVENTS

BUSMEA presents:

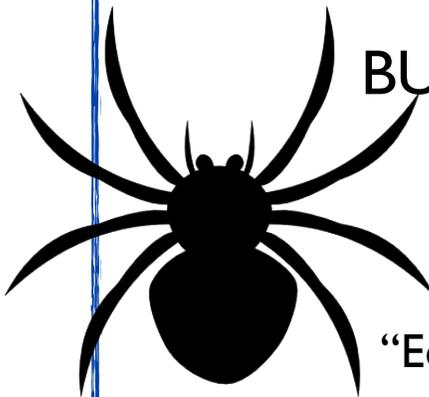
Hallowscre'en!

Join us on Tuesday October 30th for an evening of frightful films!
We will be screening a Double Feature of Halloween and The Shining!

When: Tuesday October 30th at 8:00 p.m.

Where: R.D. Bell Hall 1-57

Cost: 3\$ for movies 5\$ for movies and Snacks



BUSMEA Hallowe'en Bake Sale

Monday October 25th in the Foyer!

Stay Tuned for more Info:

“Educational Lesson and Unit Planning”

Sunday November 18th

TBA

THE BUSMEA BULLETIN BOARD

If you haven't already noticed the BUSMEA/BUMS bulletin board is located in the basement of the School of Music, in front of the locker bays. You will find all kinds of information on the bulletin board such as minutes, copies of the BUZZ and information about upcoming events. You will see a signup sheet for “BUS-MEA to Tempo” where you can find or offer a ride to the Manitoba Music Conference on October, 19, 2012 at MBCI in Winnipeg.

If you think you have something valuable that should be displayed on the bulletin board forward it to busmea@brandonu.ca.

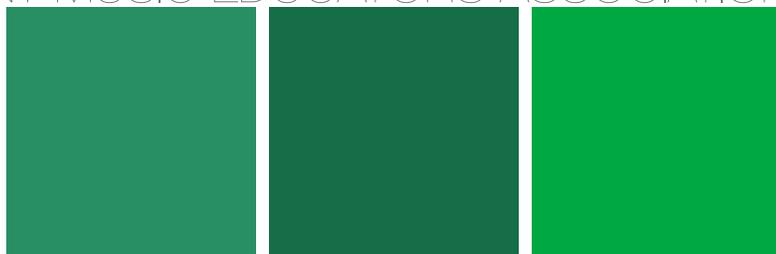
Thanks for stopping by!

This edition of the
BUSMEA BUZZ

formatted by:
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edited by:
Dr. Wendy McCallum

Cover photo by:
Julia Watson



BUSMMEA

BUSMMEA is a professional development association run by a council of music education students.

BUSMMEA council organizes professional development opportunities for its membership to supplement their educational experience at the Brandon University Faculties of Music and Education.

BUSMMEA registration fees include membership into one of these provincial organizations for music educators: Manitoba Band Association, Manitoba Choral Association, Manitoba Orff Chapter, Manitoba Classroom Guitar Association, as well as the Manitoba Music Educators' Association and Manitoba Teachers' Society. Registration Fees vary by organization.

For further information about registration or any other question about BUSMMEA, contact any council member directly, leave a written message in the Music Office or email us: busmea@brandonu.ca

Visit our website at:

<http://www2.brandonu.ca/organizations/BUSMMEA/Welcome.html>

BUSMMEA professional development opportunities in the upcoming year

BUSMMEA Council 2012/2013

Claire Powe, President
Erin Dodds, Vice-President
Kelsey Brown, Secretary/Treasurer
Emma Gordon, Corresponding Officer
Jane Rankin, Fundraising Chair
Lisa Van Mackelbergh, Events Coordinator
Madeline Lowe, Megan Pokrant Matthew Mays,
Media Relations Officer
Sarah Bittner Representative
Emily Turcott, Student Representative

- BUSMMEA BUZZ: opportunity to contribute to a professional journal
- BUSMMEA to Tempo: BUSMMEA coordinated transportation to Tempo Music Educators Conference in Winnipeg
- Da Capo Conference: annual day-long conference of professional development hosted by BUSMMEA at the Brandon University School of Music, Saturday January 22, 2011
- BUSMMEA Recital: annual recital showcasing the success of our membership.
- Free admission into many professional development workshops and clinics all year long